





# REGARDING BLUES RESEARCH:

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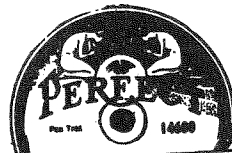
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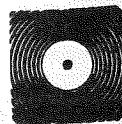


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# Crescent

## FURTHER CRESCENT RAMBLINGS, AND A FEW ODDBALLS FOR GOOD MEASURE ---

George A. Blacker

In issue 102 of this publication, I had an article dealing with the possibility of a tie-in between Crescent and Pathe records. It was sparked by the discovery that the Crescent and Pathe issues of "Boogie Rag" by Sweetman's Jazz Band shared the same master number on both labels. The editors were able, most fortunately, to flesh out my work by digging out and printing some material from assorted November 1917 issues of "The Phonograph", including a large listing of the company's inaugural release of 60 records. I have used that listing and my Pathe catalog to compile a sequential numerical listing of all titles not already described in my previous article, with the serial numbers and artists credits of the Pathe discs from which it is reasonable to suspect that they were derived. This listing is printed below, with occasional appropriate comments.

The question arises: were any other Crescent records than these 60 ever issued? I am inclined to doubt it. Here's why: if you saw issue 102, and read the articles and the advertising material from "The Phonograph" carefully, you may have noticed, as I did, that NOWHERE in it was the fact mentioned that Crescent records were VERTICAL CUT. What does recur is a reference to their being playable with a "steel needle". This is, of course, true -- the Aeolian-Vocalion verticals were similarly playable with a steel needle ON A PHONOGRAPH THAT WAS ADAPTABLE TO VERTICAL PLAYBACK. Here's the kicker: the only Crescent phonograph I ever saw, which was in the antiques shop where I bought the Crescent discs that I described before, WAS APPARENTLY NOT SO ADAPTABLE. On most phonographs that were designed to play both lateral and vertical discs, the reproducer has an extra joint in the front part of the arm that makes it possible to turn it 90 degrees and tilt it slightly forward, so that the diaphragm and needle chuck are approximately at right angles to the groove spiral instead of roughly tangent to it.

The Crescent machine appeared to be so constructed, but its reproducer was fastened firmly at the point where it should have been free to swivel. It is possible that, in order to effect the change in playback modes, a second arm assembly had to be attached to the reproducer and the rest of the tonearm, but if there was ever any such part originally supplied with the machine, it had been lost long ago.

Admittedly, this is just guesswork on my part, but let's imagine that the Crescent Talking Machine Co. wanted to break into the record market, and asked Pathe to make records for them, on their own label. When Pathe got the request for a "steel needle" record, their technicians, oriented pretty exclusively to vertical recording, thought that Crescent wanted a disc similar to the Aeolian-Vocalion. Assuming further that Crescent had already arranged with some maker of phonographs other than Pathe to supply a "steel needle" machine, and that the phonograph maker had provided them with a good quality lateral machine, you have the ingredients for disaster. Imagine the chagrin of people who had already bought Crescent machines and liked them, when they found the vertical-cut Crescent disc records unplayable on their machines. Imagine, too, the disgust of the owner of any other make of machine that played only lateral records, when he found that the Crescent record he'd bought as a "steel needle" record gave poor results on his rather expensive Blankola. There wasn't anything wrong with HIS phonograph, by George! He'd been stuck with a no-good record, and nobody would convince him otherwise!! A minority of owners of combination lateral-vertical phonographs could play the Crescent records, but most other people probably couldn't, and the feedback that resulted, traveling from the public to the dealers to the bewildered, bedeviled Crescent officials must have been truly awe-inspiring. Crescent had probably spent most of their cash reserves on the preparation of a monstrous initial release of 60 records with which they had, no doubt, hoped to blitz the record market. When their bomb exploded inside the cannon, they were helpless to try to retrieve things. I am very much inclined to think that their first foray into the record business was very probably their last, and that its unhappy results finished them. How else account for the extreme rarity of records on that label? Prior to last year, I had seen no more than three or four of them in over 20 years of collecting. I know many people who have never seen even one.

I have appended to the end of the Crescent numerical listing the particulars on three other records in my possession that may have been derived from Pathe material. The 6-inch Emerson would obviously be unable to contain the full playing time of the 12" Pathe from which it may well have come. Indeed, its playing time is less than two minutes, and it couldn't very well hold much more, as its groove spiral takes up all but about 3/8 of an inch of the playing surface. Playback reveals that, at the point where the Emerson comes to an end, the musical performance is "left hanging"; there is a sense of incompleteness, as if the master cutter had been lifted off the blank before the actual performance was concluded. I theorize that that was exactly what happened. The Emerson engineer, who either had some means of aurally monitoring the dubbing machine or had determined, by means of a stopwatch, precisely how far into the record he could go before a reasonably opportune time to cut out of it occurred, took the first and best chance to do so. In view of that, and in view of the manifest impossibility of getting much more than 1 1/2 minutes of music onto these little records, I submit that the collector who has been fortunate enough to find one of those Emerson verticals that were dubbed from Enrico Caruso's 1901-02 Pathe/AICC cylinders is not so much to be envied as might seem, on first glance, to be the case. In all probability, the Caruso recording, already much abbreviated to fit the playing time of a two-minute cylinder record, has been even further truncated to fit the shorter playing time of the Emerson disc. I would guess that they have more curiosity than genuine musical value.

In conclusion, let me say that unless someone can turn up information on Crescent records 10037, 10038 and 10039, along with a slew of master numbers of both Crescent and Pathe releases, this project has now been carried just about as far forward as it can possibly go. Just about anything you have on Crescent records will be useful, so please send it along.

## NUMERICAL LIST OF CRESCENT RECORDS, WITH THEIR SUSPECTED PATHE COUNTERPARTS ---

CRESCENT NO.	TITLES, MXS.(if known)& ARTIST(S)	PATHE No. and diameter	MXS.(if Known)& ARTISTS
10001 "	"Gypsy Love Song" - Arthur Burt, baritone "Little Gray Home in the West" - Arthur Burt	20377(10 3/4") 52006(12")	Gordon McHughes Hugh Allan
10002	"Drink to Me Only with Thine Eyes" - Harry Blake, Baritone (N.B.: This is the coupling to "Little Mary Cassidy" that was listed in the 11/21/17 issue of "The Phonograph". For full details on this record, see "RR", issue 102.)	40039(12")	Wallace Cox
10003	"America" - Peerless Quartet "For the Freedom of the World" - Edward Kendall, baritone	40033(12") 20224(10 3/4")	Peerless Quartet Willie Weston
10004	"Massa's in de Cold, Cold Ground" - Peerless Quartet "All I Want is a Cottage, Some Roses and You"---Campbell & Burr, vocal duet	40033 (12") 20005 (10 3/4")	Peerless Quartet Campbell & Burr
10005	"Jesus, Savior, Pilot Me" - Holt Mixed Quartet, w. organ acc. "Holy, Holy, Holy" - Carrie Prescott	40102 (12") 20242 (10 3/4")	Stanley Mixed Quartet Marian Crawford

10006	"Adeste Fideles" - Crescent Mixed Quartet Silent Night, Hallowed Night" - Crescent Mixed Quartet (N.B.: Crescent/Pathé coupling the same here)	40025(12")	Clyric(sic) Quartet
10007	Described in full in issue 102 of "RR"	40025 (12")	Clyric Quartet
10008	"Patriotic Medley" - Pt 1 - Crescent Concert Orch. "Patriotic Medley" - Pt. 2 same	20175 (10 3/4") same	Pathé Concert Orch. same
10009	Described in full in RR issue 102		
10010	"2nd Rgt. Conn. Nat'l. Guard March" - Crescent Military Band "U.S. Boy Scouts' Official March" - Crescent Military Band	20253 (10 3/4") ???? -- No equivalent title listed in Pathé catalog; ..... another march may have been re-titled.	American Republic Band
10011	"Cavalleria Rusticana" -- Intermezzo -- Crescent Symphony Orch. "The Dream Waltz"(adapted from "Tales of Hoffman") - Crescent Concert Orch.	35098 (12") 10046 (10 3/4")	Pathé Symphony Orch., London Pathé Dance Orch.
10012	Described in Issue 102, "RR". (N.B.: the 11/21/17 listing does not give both sides of this one)		
10013	"Sphinx Waltz" - Joe Belmont, whistler "Kiss of Spring" - J. Belmont	20119 (10 3/4") 40087(12")	same same
10014	"The Sunshine of Your Smile" - Arthur Pierce, violin soloist "Menuet" from "Don Giovanni" - A. Pierce	40074 (12") 20165 (10 3/4")	Jan Rubini J. Rubini
10016	"That Hula Hula" - Campbell & Burr "Samoa" - Joseph Phillips	20011 (10 3/4") 20115 (10 3/4")	same same
10017	"On the South Sea Isle" - Sterling Trio "I Want to Go back to Honolulu" - Henry Burr version of his song I can find in my Pathé catalog. It may be a new, previously unknown pseudonym for Burr, if the identity proves out. - GB)	20027(10 3/4") 20011(10 3/4")	same Alfred Alexander (N.B.: This is the only
10018	"My Lonely Lola Lo" - Sterling Trio "Yaaka Hula Hickey Dula" - Louise & Ferera Hawaiian Troupe	20130(10 3/4") 20101(10 3/4")	same same
10019	"Hawaiian Hula medley" - Pt. 1 -- Louise & Ferera Hawaiian Troupe . @ "Hawaiian Hula Medley" - Pt. 2-- Same as a- bove (Note: I find that both of these medleys, as issued on Pathé, contain a song entitled "Moanalua". Whether this is so of the two Crescent sides, I cannot say. There is a possibility that one of the two medleys also derives from Pathé 20149: "Honolulu Hulas", by Louise and Ferera. In view of this uncertainty, I cannot guess which medley was used for which Crescent coupling. This is the first instance of the possibility of alternate derivations that I have encountered in the course of this research. - GB)	20216(10 3/4") 20102(10 3/4")	same same
10020	Described in "RR", issue 102		
10021	"La Paloma" - Louise & Ferera Waikiki Orch. "Hawaiian Sunshine" - Sam Ash & Chorus	20247 (10 3/4") 20115 (10 3/4")	same same
10022	"My Hawaiian Maid" - Henry Burr "Ua Like No a Like" - Louise & Ferera Hawaiian Orchestra	20130(10 3/4") 20215(10 3/4")	same same

## CRESCENT NUMERICAL LIST, WITH SUSPECTED PATHÉ COUNTERPARTS --

10023	"Oh, You Daddy" - Crescent Military Band "Nightingale Waltz" - " " "C "	20191(10 3/4") 20203(10 3/4")	American Republic Band " " "
10024	Have You Seen the Ducks?" - Crescent Mil. Bd. "Oh, Babe" - Crescent Dance Orchestra	40100(12") 20098(10 3/4")	Amer. Rep. Band Pathé Dance Orch. (Note: Pathé release titled "Oh Baby", but same composer credit on both: F. H. Klickmann)
10025	"Somewhere in Delaware" - Crescent Military Band "Shim-Me Sha-Wabble" - Crescent Military Band (URGENT NOTE: IF ANYONE HAS EITHER THE PATHÉ OR CRESCENT VERSIONS OF THIS AND CAN TAPE THEM FOR ME OR LOAN ME THE RECORDS FOR AURAL COMPARISON PURPOSES, I WOULD APPRECIATE IT GREATLY. MY REASONS FOR THIS ARE OUTLINED ELSEWHERE - GB)	40089(12") 20026(10 3/4")	American Republic Band same
10026	"Poor Butterfly" - Elite Banjo Orchestra By the Sea" Orch., and 20150 by the Pathé Dance Orch. It seems doubtful whether either of these were the counterparts of this side. The possibility cannot be discounted that material was used that never appeared on Pathé. - GB "Hello, My Dearie" - Crescent Dance Orchestra	No equivalent Pathé release listed in the catalog -- none, at least, by a banjo orchestra. Two orchestral versions are listed: 20132 by the "Castles By the Sea" Orch., and 20150 by the Pathé Dance Orch. It seems doubtful whether either of these were the counterparts of this side. The possibility cannot be discounted that material was used that never appeared on Pathé. - GB 40096(12")	Pathé Dance Orch.
10027	"For the Freedom of the World" - Crescent Military Band "Dance o' the Dolls" - Crescent Military Band	40100(12") 20041(10 3/4")	American Republic Band same
10028	"Listen to This" - Crescent military band Missouri Waltz" - Crescent Mil. Band	20022(10 3/4") 20024(10 3/4")	American Republic Band same
10029	"Pretty Baby" - Crescent Mil. band "Topsy" - Elite Banjo Orch. Pathé issue of this title is 20132, by the "Castles by the Sea" Orchestra. See notes above re Crescent 10026-GB)	20022(10 3/4")	American Republic Band (No equivalent Pathé version listed. The re Crescent 10026-GB)
10030	Described in "RR", issue 102		
10031	"Lily of the Valley" - Crescent Dance Orch. Where Do We Go from here?" - same as above	20237(10 3/4") 20238(10 3/4")	Pathé Dance Orch. same
10032	"Send Me Away with a Smile" - Crescent Dance Orchestra "Ain't You Coming Back to Dixieland?" - same as above	20264(10 3/4") 20211(10 3/4")	Pathé Dance Orch. same
10033	Yah-de-Dah" - Crescent Dance Orchestra Gold & Silver Waltz" - same as above	20203(10 3/4") 20281(10 3/4")	Pathé Dance Orch. same
10034	"Where the Black-Eyed Susans Grow" - George Burnside "I've Got the Sweetest Girl in Maryland" - same as above	20156(10 3/4") 20156	Justice Lewis same
10035	"Mother, Dixie & You" - George Burnside "America, Here's My Boy" - David Irwin	20223(10 3/4") 20187(10 3/4")	Louis Winsch David Irwin
10036	"Goodby Broadway, Hello France" - Charles Oakland "Somewhere in Ireland" - Chas. Oakland (presumed, but not sure, as part of clipping was torn away here)	20223(10 3/4") 20205(10 3/4")	Louis Winsch Justice Lewis
10037	Unknown - portion of clipping lost		
10038	" " " " "		
10039	" " " " " (Repeating a previous request: Does anyone have these three? - GB)		
10040	"All the World will be Jealous of Me" - Irving Kaufman "I May be Gone/a Long, Long Time" - Charles Oakland for	20220(10 3/4") 20206(10 3/4")	same Louis Winsch
10041	"M-i-s-s-i-s-s-i-p-p-i" - Ada Jones "With His Hands in His Pockets and His Pockets in His Pants" - Byron Harlan	20074(10 3/4") 20033(10 3/4")	same same
10042	"When I See You I See Red, White & Blue" - George Burnside "Silver Bay" - Campbell & Burr	20206(10 3/4") 20129(10 3/4")	Louis Winsch same



10043	"Honolulu By the Sea" - Campbell & Burr. "And I Am All Alone" - Irving Gillette	10037(10 3/4") 20141(10 3/4")	same Harry McClaskey
10044	Described in "RR", issue 102		
10045	"On Lake Champlain" - Sterling Trio "The Melody of My Dream" - Harry McClaskey	20082(10 3/4") 20099(10 3/4")	same Henry Burr
10046	"Cross My Heart" - Ada Jones (This is the reverse side listed in the ad. "Honest Injun", listed in the ad as the reverse side of this, was actually issued on Crescent C10052. -GB)	20074(10 3/4")	same
10047	"The Coon Mariners" - Golden & Marlowe "A Love-Sick Coon" - Golden and Marlowe (Note: Though several records by these artists are listed in my Pathé catalog, these titles do not appear. It is possible that "Love-Sick Coon" is a retitling of "Unlucky Mose"(29128), but I'm not betting heavily on it - GB)		
10048	"She is the Sunshine of Virginia" - Charles Roberts "Oh, Johnny, Oh Johnny, Oh!" - Ambrose Mander	20099(10 3/4") 20153(10 3/4")	Gordon MacHughes Roy Randall
10049	"Indiana" - Sterling Trio "There's Egypt in Your Dreamy Eyes" - Henry Burr	20151(10 3/4") 20164(10 3/4")	same Harry McClaskey
10050	"There's Someone More Lonesome Than You" - Campbell & Burr "They All Sang 'Annie Laurie'" - M.J. O'Connell	20180(10 3/4") 10064(10 3/4")	same same
10051	"From Here to Shanghai" - Collins & Harlan "At the End of a Beautiful Day" - Irving Gillette	20143(10 3/4") 20005(10 3/4")	same Henry Burr
10052	"Hawaiian Butterfly" - Sterling Trio (This is the advertised coupling to C10052; the actual one, as described in "RR", issue 102, was "Honest Injun". See 10046 above.)	20161(10 3/4")	Apollo Vocal Trio
10053	"O Promise Me" - Carrie Prescott "Asleep in the Deep" - Conrad Thompson	50009(12") 50004(12")	Cora Tracey Herbert Waterous
10054	"The Sunshine of Your Smile" - Frank Noylor (Note: There are two possible counterparts for this side. One is a version on Pathe 59015 by Paul Althouse; the other is 40035 by Hardy Williamson. Both are 12" records. "A Little Bit of Heaven" - Henry Burr	29123(12")	Harry McClaskey
10055	Described in "RR", issue 102		
10056	"Mammy's Little Coal Black Rose" - Mata's Blue & White Marimba Band "Spooky Spooks" - same as above	20117(10 3/4") 20118(10 3/4")	Blue & White Marimba Band same as above
10057	"My Own United States" - Victor Johnson (The above is the advertised coupling of "The Star-Spangled Banner", sung by "Evans Dittman". The actual coupling was "Your Flag & Country Want You", sung by "Ella Davidson". - GB)	20125(10 3/4")	David Irwin
10058	Described in "RR", Issue 102		
10059	Described in "RR", Issue 102		
10060	"The Herd Girl's Dream" - Crescent Instrumental Trio "Salut d'Amour" - same as above	30273(12")	Ackroyd Trio No listing of this title. As with 10010 and 10026, the material may not have been issued except on Crescent - GB

#### END OF CRESCENT LISTING

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A FEW OTHER VERTICAL DISCS THAT MAY HAVE BEEN REISSUES OF PATHÉ MATERIAL, WITH THEIR SUSPECTED PATHÉ COUNTERPARTS:

Schubert	5127	- 10" finegroove: (4124A) "Darktown Strutters' Ball" - Regimental Band	Pathe' 20282 - American Republic band?
		(4104A) "Shim-Me-Sha-Wabble" - " " " "	20026 -(same as above)
(URGENT NOTE: Would like either Crescent or Pathé versions of this, preferably both, either tapes or the actual records, for purposes of aural comparison with the Schubert disc - GB)			
Empire Sapphire Record	6271	- 10" fine groove:(5162A) "On the Level, You're a Little Devil" - L. Winsch	Pathe' 20444 had same artist credit
		(5163A) "I Ain't Got Weary Yet" - Billy Edwards	Pathe 22007, as by Arthur Fields

Emerson	314	(6-in. diameter broadgroove): (AS) "Birds in the Forest" - Wills & Lawrence, whistling duet	Pathe 30104(12"), same artists
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END OF LISTINGS

## I'VE HEARD THAT SONG BEFORE - Part 2

By Harold Hartel

(see Mr. Paul Burgess' initial work in RR 98)

Dear Mr. Burgess:

This is a somewhat belated reply to your "I've Heard That Song Before" in Rec. Research issue 98;-- meant to answer sooner but finally found time during my vacation. I, too, have been intrigued over the years (since 1933/4) by hearing things on records that were supposed to have been composed by someone else--as well as reading of such "re-titlings" in record reviews, album notes and various articles and columns in Down Beat, Record Changer, Rec. Research, etc. So I've maintained a haphazard (or half-azzard?) compilation of examples I've heard (and/or thought I heard?), read of, or been told about--although I didn't notate or date the latter two sources of such info. Having "unloaded" my 78-record collection as well as those of Down Beats and Record Changers several years ago leaves my memory as the sole recourse in many instances--so don't assume that my info is infallible.

I think you hit the correct "note" in your article with the reference to the fact that so many tunes have the same "standard chords": -- being strictly an "ear" musician is probably why I "think" I'm hearing something else in many instances--and perhaps that's true also of some of my "literary" sources. What we really need is someone like Sigmund Spaeth, "The Tune Detective" of pre-WWII radio; -- someone with formal musical training who can analyze the melodies, chord structures, etc. ---- and maybe YOU are IT!

In any event, I am impressed by the range of your "listening listing" in RR 98--and, at the same time, surprised at some of the omissions; --- or maybe it's just my bum "ear", which, incidentally, isn't always limited to "between the two WW's." So the first portion of the following is a "review, addenda, substantiation, agreement, disagreement" with your RR listing and, following will be the leftovers from my notes, ears and conjectures;---HAVE FUN!

Your Col. #1 (LP Record numbers noted are in my collection -- unless otherwise stated.)

- Alexander's Ragtime Band--Never heard Hitch's version of Ethiopian Nightmare;-- but my "notes" tell me that someone in an old Record Changer contended that Alex' R. Band was derived from Milenberg Joys, which was supposed to have "originated" as Pee Hole Blues---! I'm bettin' there "ain't nobody" left in New Orleans to verify that! But I also remember reading somebody who claimed that Irving Berlin wrote just one song--and all his others were variations of it! And I don't know which one was first, either!
- At a Ga. Camp Meeting--Georgia Cakewalk (Art Hodes-Decca DL-8043, LP reissued, among others.)
- Ballin' the Jack -- Try Trixie Smith's "He Likes It Slow" (with Louis accomp.) for another version; -- but I never considered Bix' "Best Gal" until I gave it an "ear" after your ref. --- and you're right!
- Bucker--I suspect that the Cannon Jug Stompers "Bugle Call Rag" is a mis-labeling -- maybe on purpose.
- Charleston Cabin--Surely St. James preceded "-Cabin"! -- it seems to have deep roots in folk music. First I recall "-Cabin" was Bechet's mid-1940's Victor -- but I'm not gonna go digging that deep into Rust, McCarthy and Blackstone at this hour in the A.M.
- Come Back, Sweet Papa -- My "notes" tell me that this was the Chicago Footwarmers "Get 'Em Again Blues" -- but I haven't replaced my '78 with an LP version.
- Dippermouth Blues -- Better known--in my opinion -- as Sugarfoot Stomp; -- but give a listen to the Charleston Chasers (B. G.) "Nitwit Serenade" for another rendition.
- Do What Ory Say -- this thing has so many ancestors and descendants that I hesitate to itemize even those I'm certain of; -- but, between my notes and my ear, it's a relative of Mama's Baby Boy (Burke/Wiggs-Paramount LP-CJS107), Cammelio Gaspergou (Wiggs/Souchon-Golden Crest LP-CR 3021), Gatemouth (Dodds/Ory-Epic LP LN3207 & Hackett-Epic LP-24099), and I once had Ory's Jazzman 78 version--as well as his 78 Crescent of "Get It Right" (another relative?). I also have a Record Changer "note" that this was known to the New Orleans "cutting contestants" as "Kiss My F---g Ass" --- (pre-WWI) -- so take it from there, if you care to, -or dare to!
- Five Foot Two -- Sure never listened to Ike's 21st St. Stomp (Rvsd. LP) as related to 5'2" -- maybe because 21st doesn't have the 5'2" bridge; -- but it seems rather far-fetched, -- like after the 6th Bourbon! Sooo--where did you get the "%" info???

- Flat Foot --- (Dodds/Ory Epic LP-3207) -- Seems inconceivable that "Ballin' the Jack" is in there; -- but, after all these 30 years, maybe it just proves how lousy my ears have been!
- Frog-I-More Rag -- Also frequently titled "Froggy Moore" -- as I guess everybody knows by now.
- I Got Rhythm -- "Rhythm, Rhythm" by Lionel Hampton for Victor;-- one of a series Hamp made with his 30's pick-up groups to demonstrate his instrumental versatility. On "Rhythm--" his vibes are featured; "Piano Stomp" is really "Shine" with his one-fingered piano; and "Drum Stomp" with Hamp (of course) playing drums, is "Crazy Rhythm";--maybe there were more. **WW2 "JATP" recorded many old standards under some ridiculous titles - too far out for me to dig**
- In the Mood--For another pre-Glenn Miller version try Wingy Manone's Bluebird of "Jumpy Nerves". I recall a record reviewer (probably Down Beat) accusing Wingy of "swiping" it from Henderson's "Hot and Anxious" -- and I had both in my 78 collection. (But never the Miller!)
- Loveless/Careless Love--Ma Rainey's Pm. 12566 "Blues, Oh Blues" must be one of the first (if not the first) recorded versions of this old folk melody.
- Milenburg Joys -- According to the album notes to Tom Brown's Southland LP-219, "Golden Leaf Strut" is the NORK's key of C version of Milenburg -- and I had read the same info elsewhere years ago. And of course, the "purists" are still arguing about the correct spelling for Milenburg.
- Mr. Joe -- I keep hearing undertones (or overtones) of this in Jelly's "Creepy Fooling" as played by Knocky Parker on Audiophile LP-AP28;--wish some "musician" would tell me my ear's right--or wrong! Maybe it's just the Morton "tinge".??
- Never No Lament -- Don't Get Around -- According to Geo. Avakian's album notes on Duke's Col. LP CL-558 (and aurally verified--even by my tin ear) quote: "I have always wondered why no one else seems to have noticed something which struck me hard a few hours after I had bought the original release of Never No Lament. There was something awfully familiar about this beautiful rocking tune, and suddenly I had it: it was a clever variation on I Let a Song Go Out of My Heart, so constructed that the earlier tune becomes a perfect counter-melody to Never No Lament (or, to be up to date, Don't Get Around--)except in the release, where the newer melody becomes a counter-melody for the old one", unquote. And that reminds me of your specimen 37; I had Duke's old Victor of Echoes of Harlem as well as the original of Concerto For Cootie--and never tumbled that they were the same tune--probably because of Bubber and Cootie's dissimilar plunger styles. But Avakian's same album notes (quoted above) remind me that Do Nothing Till You Hear From Me is Duke's "commercialized" version of Cootie's Concerto (as if anything of, by, or with Duke could be considered "commercial"!)
- See See Rider (&/or C. C. Rider) -- I've considered Beale St. Mama and S. African Blues as the same tune as CC ever since I've been listening to various renditions of all three. In addition; Champion Jack Dupree's Evil Woman on Atlantic LP 8019 has to be at least the same set of chords--if not the same melody.
- Smokehouse Blues -- My notes "tell" me that someone once wrote that Hoagy's Lazy River was derived from this--and I recall that Morton's BB 78 re-issue pretty much proved it to my satisfaction.
- South -- I sure can't (or haven't) near Do What Ory Say in any of the several LP versions I have of South -- but I'll take your word for it, since I no longer have a copy of Do What -- since unloading my 78's. But I sure was bugged for a few years by Pete Daily's "North" (Cap. LP H-385) until it finally dawned on me that it is an out-and-out inversion of the melody and chords of South--as implied by the title! Clever! -- as well as exasperating.
- Squeeze Me--I, too, have understood for years that The Boy In the Boat was the original title of the specimen--although Fats Waller is usually credited with having composed Squeeze Me;--but I never saw or heard a record of The Boy. - (Check my H-1 ref. to Harlem pianists in my concluding listing.)
- Tiger Rag -- Originally titled Play Jack Carey, -- according to several of my note sources, and verified by Punch Miller's 1900 2 LP version under the "original" title. Supposedly derived from an old French quadrille--per some of the New Orleans old-timers.
- You Rascal You--I think Manone's Bluebird was titled Fare Thee, My Baby, Fare Thee Well (if I may be finicky for a minute--or, maybe, wrong, all these years)--but I never heard anything that sounded like Rascal while I was wearing out the Manone BB. Never heard anybody's version of My Gal Rocks Me (any relation to My Daddy Rocks Me?) but I do have Roy Palmer's SS Ramblers Riverside LP 1020 which includes a track of Ga. Grind, and it would require more listening to get Rascal from it--!

Your Addenda: Ory's Creole Trombone--I'm sure I've seen your "example" written as "Calbolic Rag" (sic) -- probably on one of those "rare-label" photos in RR, Matrix or an old Rec. Changer---??? And only one of many instances of "misspellings" on record labels. Anyway--it's a hell of a thing to try to "cut" on tram--and I've been trying (half-acidly!) for some 30 years;--ever since Col. issued the "previously un-issued" 78 by Louis' Hot 7.

HHH addenda, conjectures, guesses and questions: -----

- H-1, A-Flat Dream (JP Johnson comp.) --- Fading Star (Willie "The Lion" Smith comp.) Just to get this section off to a long-winded start;---I have JPJ's Riverside LP 12-105 (piano roll dubs) and his Col. LP CL-1780 "Father of the Stride Piano"--plus his playing with various other groups and vocal accomps.); Willie "The Lion's" Commodore LP's 30003 and 30004; Ralph Sutton's Rvsd. LP 12-212. (containing several JPJ and Lion (maybe) comps.) and his Harmony LP 7019 "A Salute To Fats" all Waller comps.--supposedly. After several years of listening I've come to the conclusion that those "Harlem stride pianists" swiped each others ideas and tunes, and re-titled them, almost as fast as they could dream them up. It appears that they alone would be a fertile field for research;--by someone with better schooling and ears than I ever expect to have.)
- H-2, Aunt Hagar's (Children's) Blues--The Down Home Blues (JPJ-Rvsd. 12-105)--which came first???
- H-3, Atlanta Blues--Make Me a Pallet on the Floor.
- H-4, Black and Tan Fantasy---According to my less-than-fallible notes--Blues for Jimmie Noone (Ory), Chimes Blues and Mournful Serenade (Jelly) are supposed to have something in common with the specimen. Maybe one of those chord structures??
- H-5, Blame It on the Blues (Bechet/Blue Note)--Quincy St. Stomp--on some other Bechet sessions.
- H-6, Burgundy St. Blues--Jerusalem Blues;--George Lewis' specialty--and recorded by him under both titles. Post-WWII though -- I presume.
- H-7, Casey Jones (Manone/BB) -- J. C. Holmes Blues (Bessie Smith/Col.) Same tune--and lyrics on the same general "theme";--another old folk hand-me-down, no doubt.
- H-8, Chicago Breakdown (Louis)--Stratford Hunch (Jelly). Obviously related--even to my ear. According to Avakian's notes on Turk Murphy's Col. LP CL-559 (The Music of J. R. M.)--"This fine number (Stratford-) was also used in part of "Chi. Bkdn.", which Louis A. recorded in 1927-etc."
- H-9, Creole Love Call (Duke) --- Camp Meeting Blues. Don't ask me where the hell that "note" came from! -- and I never heard "Camp--"
- H-10, Dixieland Shuffle (Bob Crosby/Decca) -- Riverside Blues. I recall reading a long technical dissertation on the relationship of these two--but it was a long time ago; -- and maybe I only think I recall!
- H-11, Don't You Leave Me Here (Jelly solo/Comm. 30000) -- Go Back Where You Stayed Last Night (Ory/Col/LP CL-835). My ears seem to try to tell me these are related--but logic tells me otherwise. My "notes" tell me that Jess Stacy's solo of Barrel-house is the same as Go Back--; --but my ears "don't tell me nothin'"--even tho' I play them all three consecutively!
- H-12, Good Time Flat Blues (Claire Austin (Ory-GTJ LP 24)--Farewell to Storyville (Ory/Col. LP CL-835) and Storyville Blues (Murphy/Col. LP CL-793)
- H-13, Hotter Than That (Louis) -- Stompy Jones (Duke). I'm sure my note came from a Record Changer--which doesn't make it infallible, either!
- H-14, How Long Blues--Cripes! I don't have enough time or paper to list all those!
- H-15, Jazzin' Babies Blues -- Tin Roof Blues. Memory tells me that I read a long technical "tale" explaining which one was derived from which one -- I just trombone the hell out of either one that happens to turn up on the turntable!
- H-16, Lazy Mood (Rampart St. Paraders/Matlock) -- Slow Mood (Bob Crosby/Eddie Miller). A couple of Bob C. alumni "stealing" from each other.
- H-17, Madelon (Willie "The Lion"/Comm. 30004) -- 76 Trombones. I'll always wonder if Meredith Wilson ever heard of "The Lion"--or could my "ear" be that far off??
- H-18, Mamie's Blues (Jelly solo/Comm. 30000) -- 2:19 Blues (Louis/Decca N. O. Jazz LP) I wouldn't bet which one came first!
- H-19, Maryland, My Maryland--March of the Bob Cats (Bob Crosby) -- and that other old thing that I can never remember the title "of"! I guess Bach, or Mozart, or some other old man, stole it from the "folks"??!

- H-20, Mecca Flat Blues:-----Lights Out Blues by Bob Scobey on GTJ LP 12009--I think!
- H-21, Mezzzy's Tune (Humphrey Lyttleton/Angel LP 60008) ----- Revolutionary Blues (Mezzrow/Ladnier). I have those reversed--(I know) since Rev--was recorded by Mezz back in the 30's; --when he was probably only a gleam in some Englishman's eye--but he inherited a damn good ear!
- H-22, Moten Swing---Swing of Swings (Andy Kirk's Decca) mid-30's.
- H-23, Midnight Blues -- Blue Reefer Blues, Jazzin' Babies Blues, Tom Cat Blues, Mecca Flat Blues, Nobody Knows the Way I Feel, Winin' Boy Blues, My "notes" say those are all related; -- but, look out!!!--there may be some bastards in there!
- H-24, Music Hall Rag (B. G.) -- The World Is Waiting For the Sunrise!
- H-25, Oh Papa Blues (Ma Rainey) -- Oh Daddy (Turk Murphy/Roulette LP 25076)
- H-26, Ostrich Walk--I kept hearing this when I'd play Manone's BB of When My Sugar Walks Down the Street. But ---??
- H-27, Over in Gloryland (by anybody) -- Sing On (by anybody).
- H-28, Redskin Rumba ----- Pow Wow. Both post-WWII Charlie Barnett--so ??
- H-29, Red River Valley --- Walkin' Through the Streets of the City. Another pair of "folkers".
- H-30, Richard M. Jones Blues -- All Night Blues. Another field for "musicianly" research;--Cl. Williams and R. M. Jones!
- H-31, Satchel Mouth Swing---Coal Cart Blues. Both Louis' !!
- H-32, St. Louis Blues---Shirt Tail Stomp--B. G. 's Boys in a deliberate "corn" version of Handy's hand-me-down from the "folks".
- H-33, St. Louis Street Blues (Geo. Lewis/Southland LP 208)--Melancholy (Blues). The old Johnny Dodds classic; -- wish I still had the old 78. A beautiful melody!
- H-34, Ugly Chile---George Brunis "special" -- inverted lyrics to Pretty Doll.
- H-35, Weary Blues---Shake It and Break It. Have I been under the "influence" all those years -- or is it just a "strain" I hear???
- H-36, Willie the Weeper---Tailgate Ramble. Ditto???
- H-37, Yellow Dog Blues---Tishomingo (Blues). Maybe there's just too much "folkin' around" here for my tin ears)
- H-4, 267½. A couple years ago one of my teen-age daughters brought home an LP (Kama Sutra 8056) by the "Lovin' Spoonful" which includes a track titled "Wild About My Lovin'" that kept buggin' the hell out of me! - until one night, about the 6th beer into the A. M. while half-listening to Ma Rainey's Rvsd 12-108 reissues-her "Hear Me Talking To You" jumped out at me! Outside of some minor up-dating they even used the same lyrics---and, to the Spoonfuls credit!, they did not take composer credit,--only "Arrg. by ..." (whoever it was).
- H-addenda. Jada---Pray For the Lights To Go Out (Condon-Comm. LP 20017).

Well--I hope you've been able to bear with me down through these pages--and years--of attempted humor, guesswork and nostalgia. I'd appreciate hearing your opinion/ro: my years and 'or "conjectures". Frankly and seriously--I'd like to see you continue with further research and definitive articles on the subject.

P. S.: Addenda to my "I've Heard That Damn Thing Before"

- Who's Sorry Now; -- I'm Sorry I Made You Cry--inverted melody (!) and chords (?).
- Dinah; -- Hanid (George Wettling-Weathers LP W-5501) same tune/ reversed spelling.
- Contentment Rag; -- Canned Meat Rag (Johnny Wittwer-Stinson LP-58) alliterative misnomer by labeler.
- - Casanova's Lament; --- Big "T" Blues (Comm. LP FL-20015), The Blues (Rondo LP R-1733--alt. take reissue of Std. Transcription Z-192;--ref. Jepsen Vol. 7, page 363) --- all Jack T.

## YOUR NOTES

# BLUES

BLUES IS MY BUSINESS

by Victoria Spivey

Lost!! TWO OF THE BEST BUDDIES I EVER HAD ...

LONNIE JOHNSON (June, 1970) - OTIS SPANN (April, 1970)

It was in the month of July 1926 that I met Lonnie Johnson in St. Louis, Missouri. I was introduced to him by Jesse Johnson of the Deluxe Record Shop on Market Street in that city. Jesse was a blues talent scout. This led to some record dates with Lonnie who not only played guitar for me - but also violin on one occasion. The great John Erby played piano. Erby was not only a great influence for me but my tutor as well. Lonnie Johnson had St. Louis sewed up with his brother James on piano. How many people know that Lonnie Johnson was considered the greatest violin! player for blues in this world. I have great memories of him sitting on top of the piano playing violin with brother James at Katy Red's in East St. Louis. Dollar, five dollar and ten dollar bills would be flying as tips. Well, you would never know today that Lonnie could play violin due to the fact that up to the time that he had his unfortunate automobile accident about a year ago in Canada (that's where he worked pretty steady since the middle 60s) he was the greatest BLUES GUITARIST MAN in the business - and what a beautiful blues ballad singer he was too! Everywhere I turn I hear him in T-Bone Walker, BB & Albert King, Muddy Waters and the younger fellows like Buddy Guy - and of course all the white kids are playing Lonnie - most of them thinking they're being influenced by BB.. What I like about BB and T-Bone is that they all give Lonnie the credit for it. Actually nobody knows how old Lonnie was - perhaps even Lonnie - but he liked that 1900 birth date and we should keep it that way. Lonnie and myself went on a long way into the business and we lost touch with each other until Chris Albertson and Prestige Records brought us together for recordings in 1961. I had Lonnie over to my home and we began to work on some new blues duets & songs which I wrote special for the occasion. Just like the old days in St. Louis! The first Prestige recording date in July with Lonnie was my first real one in nearly 25 years - and it gave me the go to get back into the recording biz. We cut two more sessions in September 1961 during the time we were working together at Gerde's Folk City in Greenwich Village. Two albums were issued - one called IDLE HOURS - Lonnie Johnson with Victoria Spivey - and the other - WOMAN BLUES - Victoria Spivey with Lonnie Johnson. Our recording associations did not stop. From 1963 on Lonnie became practically a house man for my own record company, Spivey Records. You can hear him sing and play on THREE KINGS AND THE QUEEN on Spivey LP 1004 and on THE QUEEN & HER KNIGHTS - LP 1006 - where Lonnie and I also added another duet to our history of duets. Another wonderful happening and what fun was when Lonnie and myself went to Europe with the 1963 American Folk Blues Festival of Horst Lippman and Fritz Rau. I use to love to watch him stop the shows with standing ovations. Just a few months before his death he was a guest of honor at a blues show given in Toronto. Too bad I could not make it. From the news reports he sang and stole the show. Well I better stop right here. No need for me to torture my memories now that my play brother has found another world which we all know any kind of world is better than this cruel rat-race world we are running in. I say to Lonnie! Join the heavenly Gabriel as you used to play with the earthly Gabriel, Louis Armstrong.

And now for my little adopted play son, OTIS SPANN!! He was like a son, a brother and what a pal. Otis came into my life in 1963 during that American Folk Blues Festival (same one with Lonnie!) that toured all over Europe. He was so mischievous and so good-humored - and he just loved to swap lies with me about

most anything. When anybody in the show or not in the show looked or did something that looked funny to us Otis would look at me, I would agree automatically - and the laugh was on. People would look at us as good as to say, "What's them fools laughing at". One night in Denmark I went out alone to get a recording for my little record company. Well, I spent the night with the girl who made the tape and the next morning I was late getting back to the hotel. Everyone was on the Bus ready for the airport but the po' Queen. Otis was around the corner waiting for me to let me know I was going to catch hell so I could prepare myself. Well, that done it. I fell in love with him as my little son. He started calling me mother. We grew closer and closer. The European tour was really fine but Otis and his crazy lovable ways made it wonderful. Never a dull time when you're around Otis Spann. He's always up to something - and some of it was so unbelievable.

Back in New York when Otis and Muddy Waters took over the Cafe Au Go Go club I lived at the Go Go and the Albert Hotel. I was never at home during their engagements. You could always find me wherever Otis Spann was. His girl friends would call me mother - as Otis was always bragging about me, "I would like you to meet my mother." "My name is Otis SPVIVIOUS" as Otis! God bless him!! would tell everybody. I would have dinners for the boys in the band and their friends. He would telephone me, "Mama I'm hungry for some soul food." Well, I would call a couple of my girl friends and tell them, "Blackie (that's what I affectionately nick-named him) wants some greens and all that goes with them." The girls would come running ready to help me cook them. Lenny of Record Research would get his car and with all these pots - and there was a gang of 'em - we would ride to the Go Go. The doors would open earlier as they were expecting us - and my little boy would be there ready to help out. Howard Solomon, the manager, was a natural doll. He would turn the kitchen and dining room over to us. In fact he would turn the whole club over to us - and the whole band from Muddy Waters on down would have a ball. I do not think you ever heard the Muddy Waters band with my little Otis play better anywhere.

One day I asked Otis if he would make an LP for my little company. And before I could catch my breath his answer was this, "you are my mother and nobody better not try to stop me". I was very happy so we set the date - and he got the band together. And the morning that the recording was to be, at 11 AM, I walked into the Go Go club and there was my child sitting there with his little head on the table with his own coat over his shoulders. I heard he had been there all night long to make sure he would not disappoint me. Tears almost came to my eyes. We went to the studio with the rest of the boys. They gave me some session. Otis and the band were playing SOME blues and I mean THEY WERE PLAYING! There were George Smith, Luther Johnson, Francis Clay and Sammy Lawhorn - and a fellow called 'Mainstream' besides my Blackie. They had trouble catching my keys on one of the songs I was to sing - and I became tearful and down in the dumps. My Otis wouldn't take my sadness. He came out into the hall and said, "Mama, just sing, you go back in there - and I'm going to personally see to it that you get the right notes." Well, I went in there and just sang with inspiration anything that came into my head - and we called it "Trouble, Trouble"!! Otis followed me with great inspiration. Otis made many more sessions for me - and he like Lonnie became a house man for my Spivey label. Otis can be heard on the Muddy Waters Bluesmen Vol. 1 (LP 1008) and Vol. 2 (LP 1010). He also has a track on LP 1009. About two years ago Otis married - and he and Lucille, a good blues singer, would travel together. Not too soon after his marriage Otis left the Muddy Waters band to try it on his own. We would meet at different festivals and always have a fine reunion. In these years I was getting very worried about his health. He was losing a lot of weight - and getting very tired. I took him to my Doc. Otis suffered from an asthmatic condition - sometimes so bad that he could hardly breathe. My boy worked too hard, sang too hard, played too hard. He would get little sleep. He had a friend on every corner and I doubt if Otis ever turned anybody down. He just about loved everybody. I could write a book about Blackie.

It was sometime in early April 1970 that I heard from Lucille in Chicago - and she told me that Otis was

going to have some serious operations for gall bladder etc. However when I called Otis personally he led me to believe that he was going to have some minor operations and would be around very soon. Could my little boy lie?? Needless-to-say I believed him, telling him I would be seeing him in Chicago as soon as he got well and I wanted him to do some more recording. He told me, "I'm ready, Mama". That was the last I ever heard of Otis Spann. About 3rd week in April Muddy Waters called my home and told me that Otis had passed away. This was so shocking as I thought that Otis was on the way to recovery. I told Muddy that I would get on my way to Chicago for the funeral but Muddy cautioned me to take it easy (I was just getting over a serious cold) - and that he would speak for me.

Just looking back at Otis! I had more laughs and fun with that kid than I ever had in my child days. Otis was only 40 years old - and we lost one of the greatest blues men so early. They say everything on earth is in Heaven. I pray that Great God The Mighty will put a little piano in a little corner for poor little Otis Spann that he might be happy in another world.

## "BLUES & GOSPEL RECORDS, 1902-1942"

Paul B. Sheatsley

Since 1964 the Dixon-Godrich blue book, "Blues and Gospel Records, 1902 to 1942", has been the bible of pre-war blues collectors. It represented a discographical effort surpassing perhaps even those of Charles Delaunay, the pioneer discographer, or Brian Rust, the acknowledged master, largely because Dixon and Godrich started with so much less.

Early discographies ignored blues and gospel music entirely, except for figures like Bessie Smith and Ma Rainey, who were usually accompanied by known jazzmen, or like Pinetop Smith and other blues pianists whose work in itself qualified as "jazz." No serious effort was made even to list the "country" blues artists until several years after World War II, when Orrin Blackstone in his "Index to Jazz" and Dave Carey and Albert McCarthy in "Jazz Directory" entered the first fragmentary listings. The meagerness of our blues knowledge in the Fifties can be illustrated by the fact that Blackstone listed only two Charley Patton records, and "Jazz Directory" never reached the letter "P". Until Dixon-Godrich's 1964 volume, therefore, the blues collector could not even find a bare-bones listing of the records made by the artist whom many now consider to be the most influential of country blues singers.

Publication of the Blue Book coincided with, and further encouraged, the hugely increased interest in country blues which began manifesting itself in the early Sixties, and which was given further impetus by the regular monthly publication of the magazine, "Blues Unlimited", starting in April 1963. A long series of additions and corrections of the Blue Book appeared in successive issues of BU, and many others were obtained by the editors too late for inclusion in that series. Now we have a revised edition of "Blues and Gospel Records" which is a large improvement of even the superb original. It is, in fact, the best discography extant and a very model for future discographical research.

It has, first, been given handsome publication by Storyville Publications and Co. It is sturdily bound, in hard-cover blue with gold lettering on the spine. The pages lie perfectly flat wherever one opens the book. The size is unusual, approximately 6½ x 8, rather than the conventional 5½ x 8½. The pages are thus slightly shorter but more than slightly wider than we have seen before. This wider page has evident advantages, for it permits the printing of lengthy song titles, reference notes, and multiple reissues on a single line of type in all but a few cases. This results in a much less cluttered appearance, evident throughout, but especially in such complicated listings as those of the Memphis Jug Band with their frequent doubling on different instruments within the same session.

The revised edition contains 912 of these pages and the dedicated blues collector will find himself consulting almost every one of them. It is a marvelous book



